

THE NOE VALLEY VOICE

Elderly Man Trapped in Fatal Fire on 22nd St.

By Barbara Van Kuyk

Fire claimed the life of Noe Valley resident John F. McMurray last month, despite rescue attempts that fell moments short of saving the 75-year-old man.

The sound of crashing glass alerted neighbors to the blaze at about 9:15 p.m. Feb. 16, when the first-floor windows of the house at 4041 22nd St. blew out and fell to the sidewalk. Seeing flames shoot through the window frames, neighbors immediately phoned the fire department, then ran outside and started to drag their garden hoses toward the small wood-frame house.

Jack Wilson, who lives across the street, said he and a friend, Mark Freeman, tried in vain to save their elderly neighbor Freeman, who at 35 weighs 120 pounds, forced McMurray's front door open by ramming his body against it, Wilson said. "It got his adrenalin going, and the door kind of popped open."

Once inside the house, Wilson, 40, crouched close to the carpet to avoid the dense smoke and started calling for McMurray.

"I crawled in the hallway up to the first room where the fire was, and I was calling out his name," Wilson said.

"He was aware that someone was coming to him. I heard him respond, but he wasn't saying anything intelligible. It was kind of like a groaning, and it was all muffled."

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Photo by Charles Kennard

Noe Valley was shaken by two tragic incidents last month, including a fire Feb. 16 that took the life of long-time 22nd Street resident John McMurray. A few days earlier, a woman and her 4-month-old son were brutally murdered in their Alvarado Street home.

Neighborhood Stunned by Alvarado Slayings

By Bill Yard

To a casual observer, everything seems normal at Alvarado and Diamond. On a recent balmy evening, two hoys put down their school books to toss a baseball back and forth. In front of a large stucco apartment building, a commuter, laden with groceries, paused to chat with his neighbor.

On the morning of Feb. 15, however, the air of complacency at the corner of Alvarado and Diamond disintegrated. Inside the stucco apartment building, at 8 a.m., according to police, Gregory Hamilton, 36, phoned the 911 emergency dispatcher. His girlfriend, Christine Gepalaga, 25, and their 4-month-old son, Greg Jr., lay dying at his feet.

"I cut their throats," Hamilton reportedly told the dispatcher. He had slit his own throat as well.

Police converging on the scene found the family in the hallway of the two-bedroom apartment at 690 Alvarado St. While the bodies of mother and child were removed by coroner's deputies, Hamilton was taken to San Francisco General Hospital to undergo surgery for his self-inflicted wounds. During subsequent questioning at the hospital, Hamilton denied responsibility for the murders while maintaining he had attempted suicide.

At press time, Hamilton remained in custody in the hospital's security ward, his trial on two counts of murder postponed until at least March 4. Thomas

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—Mixing Music and Marriage—

A 'Pitts' Chanteuse and Her Möbius Man

By Jeff Kaliss

It was an hour before showtime on Feb. 15, and the Great American Music Hall was abuzz with anticipation and the electric rustling of sound equipment. The occasion was the recording of a live performance of rock and roll classics by the Zasu Pitts Memorial Orchestra.

Downstairs, the Pitts, as the group is affectionately known, prepared themselves in two large rooms, the men joking, blowing nervous instrumental riffs and scarfing down carbohydrates, the women squeezing into their period costumes and spraying, powdering, and painting their bodies.

Upstairs, the early arrivals quickly commandeered the tables or arrayed themselves along the balcony rail like Romans at the Coliseum.

A leggy, large-eyed lady in a black mini-skirt and pink heels chatted her way through the gathering crowd. Friendly and relaxed, she might have been mistaken for a waitress. In fact, she was Noe Valley's Annette Di Cicco, one-fourth of

the Pitts' powerhouse female front line.

And the dark, intense guy scurrying around the stage, positioning mikes and flicking switches, was Oliver Di Cicco, Annette's husband, Grammy nominee, and proprietor of Möbius Music at Sanchez and 29th Streets (where the Pitts' album would later be mixed).

Once You Get Started

The Di Ciccos are the paradigm of an active, mutually supportive show biz couple. But when Annette and Oliver first met in 1977, the Zasu Pitts Memorial Orchestra was as yet unformed, and Möbius was still an unknown eight-track studio.

Six years earlier Oliver had migrated to San Francisco from the East Coast, where he'd studied electronic music at the University of Buffalo and worked for the Moog Synthesizer factory and CBS. In 1975, after an abortive attempt at recreating a New York-style loft music scene here, Oliver soundproofed what was once a bakery at 1583 Sanchez St. and established a small recording facility.

"The first couple of years I made no money at all," recalls Oliver, now 33. "But when you're young, you don't really think about how crazy it is to be in this business, how ludicrous, what a poor investment. You're doing it because you like it."

Annette appeared at the studio to make a demo tape in 1977, but it was three years before Oliver encountered her again. In the meantime, he expanded Möbius from eight to 16 tracks and began album production. His first album was for the Cheapsuit Serenaders, an "old timey" group formed by Zap Comix cartoonist R. Crumb.

Later came albums by a number of punk and new wave groups, including the Dead Kennedys (whose disc gives production credit to Oliver's cat, Norm). Oliver's standards, however, conflicted with the aesthetic of most punk rockers (who "wanted to sound like shit"), and he turned his attention toward jazz and experimental music.

By the time Oliver and Annette renewed their acquaintance in 1980 and

started dating, Möbius had expanded to 24 tracks, allowing for sophisticated mixing of individual instruments and voices. Oliver's reputation as a meticulous engineer was also expanding.

"What I have to offer here is basically me," he explains. "You're working with me in an environment that I know well. I built the studio and I do all the maintenance. It's almost like I'm cosmically connected to the equipment. I can tell you if something's gonna fail."

Work With Me, Annie

When Annette took up residence at Möbius in 1982, she brought a sensitive set of ears and a mouth full of valuable advice on musical arrangement. She'd been singing since grade school in Los Altos, and had studio work and gigs with Billy Jay and a group called Scratch to her credit. In return for her help in the studio, Oliver advised Annette on her own developing career, suggesting she "cut the histrionics" in performance and cut her ties with unpromising hands.

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Letters

Dear Friends:

The articles on acupuncture by Karen Koenig in the February *Voice* were interesting, but a few aspects were disturbing. On page 12, for example, both the picture caption and the text stated that "Americans" are becoming interested in acupuncture. Elsewhere, the article makes clear that it is referring to "Americans" as distinct from "Asians," "Orientals," and "Chinese." Yet the Asians referred to are Americans. Most likely, of the certified acupuncturists "of Asian descent" in 1976, nearly all were American.

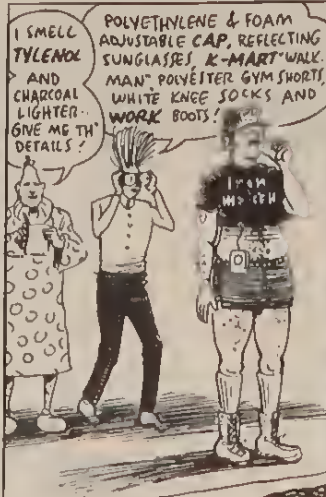
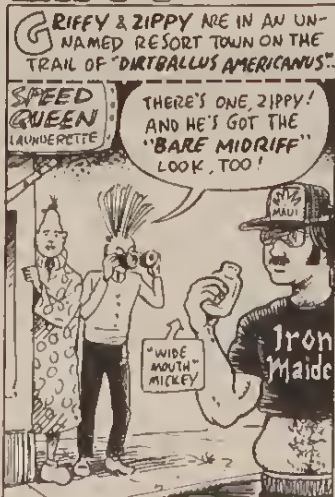
Dr. Andy Wong, a Noe Valley practitioner for at least 18 years, might be surprised and upset to find himself lumped into the group "non-Americans." Asian-Americans, also called Americans of Asian descent, or Americans with Asian-Pacific Island origins, have been interested in acupuncture for many years. Because some Euro-Americans, or White Americans, or Caucasians, or

Americans of European descent, or Occidental Americans have suddenly discovered acupuncture is news to them, not to Asian-Americans.

The world is not divided into Americans and Aliens. They are us and we are them. Asians do not come from another planet. They have been in the United States for many years, longer in many cases than Euro-ethnics like me. Asians

"OBSERVATION POINTS"

ZIPPER



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have made great contributions to the United States, and are as good and bad as the rest of us, because they are us.

I fear that, once again, the ethnocentricity of Noe Valley and its appointed *Voice* is showing. The discrimination by hospitals and insurance companies that Dr. Wong has suffered is an example of the dominant Western paradigm that only that which has its origins in Europe is ac-

ceptable, and all else is dangerous. Let's keep our minds open to a possible paradigm shift that the direction from which change comes does not determine its value. "American," "Western," and "good" are not synonyms, but are rather an unfortunate mixture of good, evil, and indifference like the rest of our existence.

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Murders Shock Neighborhood

Continued from Page 1

Norman of the San Francisco District Attorney's office indicated that the D.A. may seek a conviction with "special circumstances" in the case. Such a conviction could result in the death penalty for the accused.

Inspector Herman Clark, who is pursuing the investigation with fellow homicide inspector James Crowley, would not confirm previously published reports that the couple had been arguing prior to the incident. "I don't know if there was an argument that morning. No one heard any arguing. But," he continued, "there were obviously problems in their relationship."

Gepalaga had reportedly told Hamilton of her intention to leave him.

Although the suspect had no prior criminal conviction, he had been arrested once before. Last December, during a trial separation from Gepalaga, he was detained by police after allegedly forcing his way into her mother's home. No charges were filed, however.

Despite Hamilton's denial of culpability in the Alvarado slayings, Clark said, "We have no evidence of anyone else being in the apartment at the time of the incident." He added that "all the neighbors have been very cooperative with our investigation."

Hamilton's attorney, East Bay lawyer Edward Bell, could not be reached for comment.

A Refined Neighborhood

Double homicides are not the type of event that nearby residents have come to expect.

Two elderly neighbors, strolling up Diamond Street a week after the crime, could not recall a similar incident in the neighborhood. "and I've lived here since, what, '42 or '43," the first woman said. Her friend nodded in agreement, adding, "We've always thought we lived in such a refined neighborhood."

"I used to see them," the first woman continued, "going out for a walk with the baby. I didn't know them, though." She paused, looking away for a moment. "These days, they just come and go, you know."

Both women declined to give their names for publication.

"I was shocked when I read about it," commented Moire Crowley, who lives down 23rd Street a ways. "For an individual to be pushed so far to do something like that, particularly in the peaceful community we live in, we think that kind of thing doesn't happen."

For Suad and Jamil Khorri, owners of the eight-unit apartment building for the past six years, the crime was especially shocking. Hamilton had been a couple of months behind in his rent, but "he

seemed like a nice man," Mrs. Khorri said. "He was quiet. Most of the time, he was taking care of the baby," while Gepalaga worked.

The Khorris, who occupy one of the building's other units with their four children, must now deal with the aftermath of the tragedy. "We have to replace the carpets," Mrs. Khorri said, a note of quiet resignation in her voice. "They are too hard to be cleaned."

In the glow of the setting sun, the pink and yellow structure dominates the corner of Alvarado and Diamond. Scents of supper carry from an open window. A fading "Totfinder" decal is affixed to the glass, only yards away from the vicious carnage of a few days before.

Susan Wilder, a 20-year resident currently living at 23rd and Eureka, gazed up at the stucco building and noted, "That kind of mental state isn't limited to any one group. But this being such a 'nice' neighborhood, people here get pretty smug."

"It's especially sad," she said, "because, in a way, people can still feel smug. This person didn't do anything to strangers, to us. He kept it inside his own family." □

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The *Voice* welcomes your letters, photos, artwork and manuscripts. However, all such items must include your name and phone number (names will be withheld from publication if so requested). Unsolicited contributions will be returned only if accompanied by a self-addressed, stamped envelope.

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Sister Romana Ryan— 'One of the Best'

By Steve Steinberg

Calling her "well-loved" by everyone who knew her, teachers, parents and students at St. Philip's School last month hid a sad farewell to Sister Romana Marie Ryan, a long-time teacher at the school. Sister Romana, a member of the Sisters of Charity order, died Feb. 6 of complications stemming from Acquired Immune Deficiency Syndrome (AIDS).

Her death came as shock to the community because she was otherwise healthy and was not a member of any of the high-risk groups generally associated with AIDS. She apparently contracted the AIDS virus through a blood transfusion she received in July 1983 during surgery to repair a broken leg.

Sister Romana, who was 66, had taught Montessori preschool and kindergarten at the Elizabeth Street elementary school for the past 14 years. Born in Waukon, Iowa, she had been a teacher even before joining the Sisters of Charity in 1938.

Father Thomas Regan, pastor of St. Philip's Church, said Sister Romana was a woman "enormously admired, respected and loved" by the community. He said her death had filled the church and school with a "tremendous sense of loss." Two memorial masses were held for her at St. Philip's shortly after her death, and the church was jammed with friends, students and associates, Regan said.

Sister Romana's teaching position at the school has been temporarily filled by her aide, Lois Eugenio. Eugenio noted that while the younger children at the school didn't quite understand what had happened to the sister, the older kids "took it harder."

They recognized that "she was one of the best," Eugenio said.

A little over a year after receiving the blood transfusions, Sister Romana began to grow easily fatigued and soon displayed classic symptoms of AIDS. Doc-

tors made a formal diagnosis of AIDS in December of last year.

According to Father Regan, her religious faith acted as a sustaining force for her. "She had no resentment," he said, adding that she often prayed for the person who had given her the disease, as well as for all victims of AIDS. "That's the kind of person she was."

Sister Romana's physician, Dr. Nicholas Burik, said she died from pneumocystis pneumonia, one of several opportunistic diseases that attacks the weakened immune system of AIDS victims. Burik added that, compared with others who have been exposed to AIDS, Sister Romana developed symptoms somewhat on the early side. Most infected individuals, he noted, take anywhere from 18 months to 5 years to display indications of the deadly virus.

Burik called it "worrisome" that the sister had contracted the disease at all, since she did not belong to any of the groups usually considered at high risk to develop AIDS—homosexual men, intravenous drug users, and hemophiliacs.

According to Sylvia Ramirez, a spokesperson for the Irwin Memorial Blood Bank in San Francisco, eight individuals, including Sister Romana, have contracted AIDS after having received blood transfusions from the Irwin bank. Seven have died.

She said a blood test to check potential blood donors for antibodies to the AIDS virus had been developed but not yet licensed by the federal government. The Irwin Blood Bank does, however, test for antibodies to hepatitis. According to Ramirez, most AIDS victims have a previous history of hepatitis. The blood bank also uses a questionnaire to help screen out those blood donors at risk for AIDS.

Sister Romana is survived by three brothers, a sister, and various nieces and nephews. Ironically, one of her nephews is a doctor who is currently doing research on AIDS. □

A Finn Again Arose by Any Other Name?

By Jeff Kaliss

If Horst "Hans" Grahlmann has his way, the newspapers will soon be coming off the windows of the bar space at 4054 24th St. Grahlmann is the new proprietor at the site formerly occupied by Finnegan's Wake, the popular local watering hole that closed on Labor Day of last year. He hopes Finnegan's replacement—the bar has no name as yet—will open sometime this month, but at press time he was still awaiting final liquor license approval from the Alcoholic Beverage Control (ABC) board.

Since leasing the space from landlord William Murphy on Dec. 1, Grahlmann has been cleaning, repairing, and doing some minor remodeling to the bar's interior. Meanwhile, the ABC application posted in the bar's window has produced major speculation in the minds of passing Finnegan's faithfuls. Some connected the applicant on the form (Hula Hans, Inc.) with a nationwide chain bearing a similar name. Others correctly identified "Hans" as the owner of the Rainbow Cattle Company on Valencia Street and wondered if he would bring the somewhat gay orientation of that tavern to 24th Street nightlife. Everyone wondered whether the wondrous phenomenon that was Finnegan's could ever be revived.

While the last question remains unanswered, it is clear that Grahlmann has no connection to a chain, though he does have at least partial ownership in five other bars: the Rainbow, the Cinch on Polk Street, Baroni's in the Outer Mission, Peter's Puh on Post, and the Ger-

man Oak on Market, the last two of which feature the cuisine of Grahlmann's native Germany.

It is also clear that Grahlmann wants the replacement for Finnegan's to be "a swinging place, boys and girls, like it was."

Since Grahlmann has purchased the old tables and chairs from Finnegan's proprietor Tom Frenkel, the place may at least have a similar appearance to its predecessor. There have been some physical changes, however. Grahlmann has spent the last couple of months repairing the roof on the property, laying down carpet, and extending the bar to the length it had been when Murphy ran the place as an Irish tavern in the '60s.

Though he'll keep the pool table, Grahlmann says he intends to open the hackyard as a barbecue area and to feature big-screen TV inside. He hopes that these features and the familiarity of the furnishings will induce the Finnegan's faithful to "all come back," though many of them have followed the Finnegan's bartenders to Bloom's (Frenkel's bar on Potrero Hill) or settled in at other Noe Valley establishments.

As an extra incentive, he plans to ask his customers to decide the new bar's name by contest, as he's done in the past at his other places. And, at least at the beginning, Grahlmann says he'll do a daily stint at the bar, dispensing drinks himself.

He also says he'll frame the hole in the north wall where Frenkel imbedded a shot glass on the last night of Finnegan's, just in case he should ever need to vent his own frustration. □



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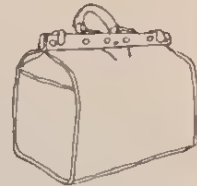
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Blaze Claims 22nd St. Man

Continued from Page 1

"There was a wall of flames. I couldn't ascertain the dimensions of the room or anything. [The fire] was scorching my face and my eyebrows. The firemen got there about 60 seconds later and he was dead."

Thirty firefighters in five trucks responded to the one-alarm blaze. Fire investigator Lawrence Wright said he believed the fire to be accidental and "very probably smoking-related."

McMurray was a heavy smoker and was known for always having a Lucky Strike in his hand.

The coroner's office said it would be several weeks before the exact cause of

death could be determined. Wright suspected, however, that McMurray died of smoke inhalation.

"The fire damage was minor," Wright explained. "It was confined to the front of the living room. Most of the damage was from the smoke."

A native San Franciscan, McMurray lived on 22nd Street for 33 years. His neighbors remember him as "one of the wittiest people you'd ever want to meet."

"He was always jovial," said Jim Scanlon, McMurray's next-door neighbor for 30 years. "He had the real Irish wit, and he never took anything too seriously."

"He could talk to anyone," said Scanlon's wife, Mary, recalling that for the past 14 years McMurray spent most of his afternoons at the Diamond Heights Safeway. There he would sit in the sun,

smoke, read a newspaper and talk to shoppers, who had nicknamed him "the mayor of Safeway."

According to Scanlon, McMurray graduated from Sacred Heart High School in 1928, worked for Hibernia Bank for some 14 years as an appraiser, served in the civilian arm of the Navy during World War II, and then worked as an appraiser for Eureka Federal Savings. He retired 10 years ago.

Despite McMurray's sharp wit and cheerful demeanor, his neighbors said, he seemed lonely and despondent since his wife, Loretta, who is afflicted with Alzheimer's disease, was placed in a convalescent home two years ago. Though McMurray visited her daily, he still missed her terribly, the neighbors said.

The couple had no children.

Another neighbor, Frank Taylor, who had known McMurray since 1952, re-

called that he had had some close calls with house fires in the past. "A few times, Loretta would smell smoke and run downstairs and find him asleep with a cigarette," Taylor said.

A week after the fire, a charred heap of furniture, newspapers, wood and clothing lay at the edge of McMurray's driveway. A persistent west wind whirled ashes along the pavement, and a fire-eaten book titled, *The 36-Hour Day, A Family Guide to Caring for Persons With Alzheimer's Disease*, spilled its blackened pages onto the street.

"It's depressing," said Jack Wilson, who had never met McMurray and who has lived on 22nd Street for only a year. "Everyone did their best but we were too late."

"It's the darker side of life," he reflected. "You don't like to be so close to somebody's death and not be able to do anything." □

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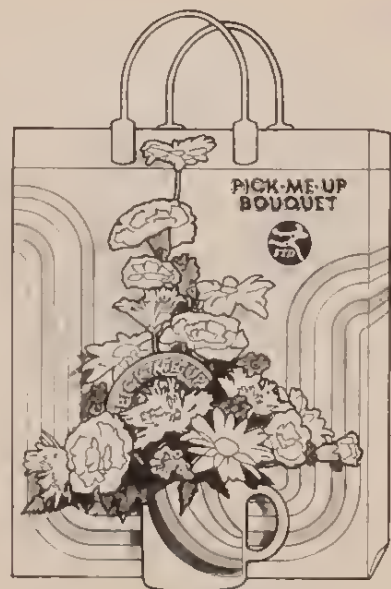
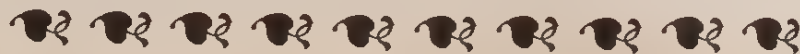
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Reagan, Stay Home

Bay Area activists continue to keep a watchful eye on the administration's attempts to repress the revolutionary forces of El Salvador and topple the leftist government of Nicaragua. This month, awareness of these situations will be sharply focused during San Francisco's Central America Week, March 17-24. Events include bannerin, posterin, and human-billboardin at strategic Bay Area sites, coordinated by CISPES (861-0425).

On March 24 at 1 p.m. a procession will assemble at the Federal Building, 450 Golden Gate Ave., and will move to St. Mary's Cathedral for an interfaith service coordinated by Catholic Social Services (864-7400).

March 21 has been declared a "Wages for Peace" Work-a-Day, for which New El Salvador Today (549-2114) and other organizations across the country are urging that workers contribute one day's pay toward agricultural production and health care projects in the liberated areas of El Salvador.

Earlier in the month, on March 9 and 10, a West Coast Conference on Women in Central America will take place at Mission High School, 3750 18th St. The conference, co-sponsored by Somos Hermanas, the Alliance Against Women's Oppression, and the San Francisco Women's Building, will feature keynote speakers from El Salvador and Nicaragua as well as panels and workshops on developing political strategies.

The Alliance and the Women's Building are also presenting an International Women's Day celebration on the evening of March 9, which will include music by Sabia and the Carolyn Brandy Percussion Ensemble, poetry by Cecilia Guidos, Aurora Levins Morales and Carmen Vazquez, and solidarity messages from the women of El Salvador and Nicaragua. You can contact the coordinating groups for times and prices at 566-2070.

Money Grows

If you'd like to see more greenery on your street, branch out to your neighbors and make a donation to the Noe Valley Tree Trust, recently set up by the Friends of the Urban Forest. Under the non-profit organization's new "adopt-a-neighborhood" plan, residents can make contributions to tree-planting efforts in any of 37 city neighborhoods, and the funds will be earmarked for specific use in that area.

According to Board President Alice Russell-Shapiro, each \$75 donated to a particular trust fund matches a neighbor's funds and results in another tree being planted. And if you and your friends can come up with \$1,500, you'll get a brass plaque in the sidewalk along with your 20 trees. Call Georgia McDaniel of the Friends at 543-5000 for details.

SHORT TAKES



Members of the nationally renowned Brass Band will bring their belly-shaking brand of musical artistry and physical comedy to the Noe Valley Music series on March 23.

A Peaceful St. Paddy's

In addition to being lucky, the Irish are also supposed to be feisty and talented. You can verify the existence of these qualities at a special Irish event at the Noe Valley Ministry this month.

On March 17, St. Patrick's Day, the church will present "Peacefinding Through Understanding: A Celebration of Irish Realities." Among the festivities will be music, dance, poetry and storytelling with the likes of the Berkeley Irish Dancers, Deborah Ingraham, Davey Jones, John McCormick, Peter Monks, Redmond O'Connell and Holly Tannin.

Starting with an ecumenical service at 10 a.m., the day will be highlighted by an Irish meal at 11:30, followed by entertainment and a report on the homeland situation from Amnesty International. Call 282-2317 for details.

Focus on Homophilia

Lisa Kanemoto's recently released book of photo portraits and quotes, *We Are*, is a compelling series of impressions of the San Francisco gay community that includes several Noe Valley folk.

An internationally published and exhibited photographer, Kanemoto used three years and a modest grant from the National Endowment for the Arts in her effort to help bridge the gap between gays and straights. Patricia Holt, book editor of the *San Francisco Chronicle*, declared, "I don't think anyone could have produced a book of black-and-white photographs of gay and lesbian people as successfully, or brilliantly."

We Are is currently available in local bookstores and art galleries, or you can contact the author's agent, Walter Rowen, at 861-8785 or 626-0585.

March Music

March is supposed to come in like a lion and go out like a lamb, but the two music series at the Noe Valley Ministry this month may have reversed the order of things.

First, on March 7 at 8 p.m., the folk series called "Woody's Children" will bring us guitarists Dale Miller and Danny Kalb performing an acoustic blues duet with bass accompaniment. Kalb is well known in music circles as a former member of the Blues Project, and Miller can frequently be seen practicing his finger licks at Noe Valley Music, the 24th Street store of which he's part-owner.

Two days later, on Saturday, March 9, the Noe Valley Music series will present the first of its three concerts this month: the "new acoustic music" of the Robin Flower Band. Flower plays guitar, mandolin, and some other instruments in a style that fuses bluegrass, swing, folk, and rock, as heard on her *First Dibs* album. Flower's appearance at the Ministry will feature violinist Crystal Reeves.

On March 23, the Brass Band will descend on the Ministry with a zany combination of instrumental artistry, vaudeville, and fantastic fashion. Referred to as the "musical Marx Brothers," the five-man troupe will be accompanied by 1983 Standup Comedy Competition winner Will Durst, himself referred to as the "modern-day Will Rogers."

Finally, the ROVA Saxophone Quartet on March 30 will present its amalgam of "new music" and avant-garde jazz, which wowed the Russians on a tour two years ago. The "A" in the group is none other than Aquarius Records salesperson Bruce Ackley, and if you missed the four on Channel 9, don't miss them in person.

All three Noe Valley Music series concerts start at 8:15 p.m. in the upstairs sanctuary of the Ministry, 1021 Sanchez St. For information on ticket prices, call the church at 282-2317.

Feeling is Believing

The neighborhood touch will be manifest during a Walk for the Blind in Noe Valley on Saturday, March 9, from 2 to 4 p.m. Led by City Guide volunteer and radio and TV commentator Judith Lynch, the tour will start with a discussion of local history at the Noe Valley Library, 451 Jersey St., during which pieces of Victorian house "gingerbread" will be passed among participants.

The walk itself, says Lynch, will not involve steep hills and will conclude at one of the neighborhood's better drinking establishments. Space is limited and reservations are a must, so call the coordinators at the San Francisco Public Library for the Blind, 558-5035, right away.

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Ministry Goes Public as El Salvadoran Sanctuary

By Suzanne Scott

For the past eight years, the Noe Valley Ministry has provided a sanctuary for art exhibits, plays, movies, concerts, and social and political gatherings. But it wasn't until last spring that the Presbyterian church at 1021 Sanchez St. declared itself an official member of the "sanctuary movement," the church-based drive to offer shelter to El Salvadoran refugees, who might otherwise be deported and returned to their war-torn native country.

The Ministry's first major step as a sanctuary church came last October when it decided to take in a refugee for a week. Tom Sears, head of the Ministry's Peacemaking Committee, reports that an El Salvadoran woman named Carmen, who was traveling from Los Angeles in a caravan with 21 other refugees, stayed at a congregation member's home, not at the church proper, while in the Bay Area. Bay Area sanctuary movement members, their cars plastered with signs reading "Sanctuary," had driven up the coast with the caravan of so-called illegal immigrants as a political protest of U.S. immigration policy.

During her short stay here, Sears said, Carmen insisted on speaking out about the civilian bombings and death threats that had made life unbearable in her home country.

"We didn't understand that at first," he said, explaining that the committee had assumed she would simply need shelter. But Carmen wanted to "talk with different people at least every night." The committee arranged a string of dinner parties, and once, when stuck for an audience, got the attention of junior high kids attending an event at the Ministry.

Even though the October caravan was a highly visible demonstration, Sears points out that of the 60,000 refugees who have sought asylum in this country, most are harbored secretly in private sanctuaries.

He classifies the Noe Valley Ministry as a public sanctuary, as opposed to private sanctuary churches, where refugees—usually from 5 to 100 people—are "simply housed for humanitarian reasons." At a public sanctuary, he explains, refugees are given a temporary place to



Photo by Irene Kane

Noe Valley Ministry pastor Carl Smith (left) joined a demonstration at the Federal Building Feb. 20 by the Emergency Response Network, a group that has pledged non-violent resistance if the U.S. invades El Salvador. With Smith are sympathizers from the Ministry's Peacemaking Committee and the Noe Valley Freeze Group: (left to right) Marlene Aron, Linda Brown and Jack Trainor.

stay not only as a gesture of good will but as a political statement of support for their cause.

"We're not taking in huddled masses of people," says Sears. "We're publicizing the situation and taking a moral stand."

The Ministry extends a helping hand in other ways as well. "We collect food for refugees on Sundays and send about \$50 a month to CRECE [the Comité de Refugiados Centroamericanos] to rent apartments for people who just show up in the city," he said.

"We are also educating ourselves through programs for people at the Ministry." To this end, the Peacemaking Committee, which currently has six members, has conducted a letter-writing campaign, encouraging the congregation to write their congressional representatives and express their concern about the treatment of Central American refugees in this country.

Some committee members have joined the Emergency Response Network (ERN), a nationwide group which asks its supporters to take a pledge of non-violent resistance in the event of a U.S. invasion of El Salvador. The logic, says Sears, is to use "peace maneuvers" to counteract the war maneuvers in Central America.

He notes that several committee members, including Noe Valley Ministry pastor Carl Smith, took part in an ERN rally at the Federal Building Feb. 20 that protested the escalation of U.S. involvement in El Salvador. And the church's assistant pastor, Hope Raymond, attended a national conference of sanctuary churches in Tucson, Ariz., in January.

According to Sears, "Only 2.6 percent [of El Salvadorans requesting political asylum here] have been given refugee status," which allows them to stay in the country. In Canada, the figure is 70 percent, which explains why an underground railroad of sorts now stretches from Mexico through Tucson and Los Angeles and all the way up the coast to Vancouver.

Sears claims that just asking for refugee status in this country is risky. "The U.S. government has strange policies on El Salvadoran refugees," he says. "They are in danger of being picked up and deported at any given time."

The sanctuary churches may have reason to fear for their own security. Last January, federal immigration officials arrested 16 sanctuary workers and 65 El Salvadoran immigrants in five cities across the nation. Sears sees these "sweeping arrests" of refugees and sanctuary leaders as part of a campaign to intimidate the growing ranks of the

sanctuary movement.

In his view, the increased bombing in El Salvador and continued U.S. funding for the Contras in Nicaragua have created "a lot of seething" within the sanctuary community. The government could avoid a new round of arrests, rallies and riots, he adds, if Congress would pass a law freezing the deportation of refugees for two years while a study is done on the fate of people who have already been deported.

Sears believes that once the torturing and killing of deportees has been documented, the U.S. will no longer be able to use the excuse that El Salvadorans immigrate here for purely economic reasons. "Fifty thousand people have been killed in El Salvador since 1980," he maintains. "These people have fled for their lives."

Until what they see as discriminatory and unfair immigration practices are changed, the peacemakers at the Noe Valley Ministry will continue to offer shelter to refugees and a neighborhood vehicle for political action. They'll also step up efforts to get other churches involved. "The bigger and more visible the movement," Sears says, "the less dangerous" the situation will be for all concerned. □

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Video Free America

Turn on, Tune in, Do Art

By Murry Paskin

To the first-time visitor, Video Free America's physical plant is less than striking. Located on the second floor of a nondescript ex-factory building at 442 Shotwell St., VFA has none of the slickness you'd expect from an image-maker of the '80s. Its sparsely decorated lobby and reception area lead into a screening room with bleacher seats, two editing suites—where the electronic gadgetry is kept—and an office, which is partly used as a library for current videotapes. (An upstairs loft houses the rest of the organization's tape archives.)

All in all, the set-up is funky and functional. But despite this lack of flashiness, Video Free America emerges as one of the gems of recent San Francisco cultural history.

Since its inception 15 years ago, VFA has not only become a comprehensive resource center for video technology, but played a starring role in the development of what we now call "video art."

Founded by video pioneers Skip Sweeney and Arthur Ginzburg in 1970, Video Free America began as a collective of cultural visionaries. Dissatisfied with what they considered to be the unimaginative and exclusively corporate nature of network television, the group set out to "free" video from commercial mediocrity.

Recalls Sweeney: "The name VFA was coined as a take-off on Radio Free Europe, which claimed to offer alternative viewpoints and news that was being suppressed by Soviet bloc governments."

"What it boiled down to," he continued, "was that we wanted to make TV more human. At that time, network TV used the camera in a mechanical way. The Johnny Carson show is a good example. The purpose of the camera is for him to stick out. We wanted the camera 'word' to be more personal; we wanted to feel the person behind the camera."

Though co-founder Ginzberg left the group in 1976 to pursue a career as a scriptwriter in Los Angeles, Sweeney remained a VFA stalwart. He is currently a co-director of the organization.

His fellow director, Joanne Kelly, joined the staff of VFA in 1976, but she also remembers the spirit of the early days of the video revolution. She says her colleagues in video were eager to tackle the subjects that were formerly considered taboo by the mass media. Some made tapes of erotic soap operas, while others did documentaries on anti-war demonstrations and Eastern mystics. Still others experimented with the medium's technology, creating "electronic mandalas" through their own personal mix of videographics.

It wasn't long before they realized they were developing and defining an infant art form as they went along.

Now, over a decade later, she points out, video art has achieved widespread acceptance. Experimental works are frequently aired on PBS channels, videos are part of the established collections of major museums, and video courses can be found in most art school curriculums.

And, according to Sweeney, "Today, network TV is more interesting and more human as a result of our pioneering work."

What is video art? Though the medium's distinguishing features can be seen in performance, video art is difficult to define conceptually.

According to Kelly, the key lies in the technology. For example, a special effect which might cost a small fortune to create with the cumbersome technology of film can be done by the mere flick of a switch in video. In other words, the ability to change colors, twist or distort an image, or reduce or enlarge an image's dimensions quickly and inexpensively is video's special talent.

Along with the technology, says Kelly, the choice of subject matter and the imaginative use of the medium are what distinguish video from mainstream film and network television. Though today's video artists have different social and political concerns from those in the '60s and '70s, they are still an adventurous lot, grappling with such controversial topics as abortion, arms control, U.S. immigration policy and nuclear war.

To keep in tune with the ever-expanding technology and give sustenance to the growing legions of videophiles, VFA offers a broad range of programs and resources for beginners as well as experienced videomakers.

Every other Sunday, at 8 p.m., the organization holds screenings of locally produced videos as well as exhibitions of work by visiting artists. This month's presentations include a March 17 program of experimental works by German videomakers, introduced by filmmaker Bastian Clevé. On March 31, VFA will show Pier Marton's "Say I'm a Jew" and "Heaven Is What I've Done"; a process tape by Paul Guerin called "Structures of Interpretation"; and work by Benjamin Bergery, including one video titled "Yip-pie to Yuppie."

In addition to the regular screenings, VFA occasionally organizes group shows of Bay Area videomakers. Last May, VFA held an "Independent Video Showcase," featuring 38 tapes shown at eight different locations in the East Bay and San Francisco.

To encourage beginners, VFA also has an "open solicitations" program. To qualify for a screening, advises Kelly, a videomaker should contact VFA (648-9040) to set up a screening appointment. She and her colleagues will then view the tape with the artist and decide whether it deserves a screening. If it's not ready for "prime time," she says, she'll try to give constructive criticism and ask to see future work. She insists on this nurturing attitude, noting that a number of beginners, after an initial rejection, have returned with work that VFA felt proud to show.

For those who are new to video equipment, VFA conducts "hands-on" technical workshops, which are jointly sponsored by Media Alliance, as well as theoretical workshops on story development, point of view and thematic issues. Kelly stresses the importance of these thematic workshops because "they provide a philosophical foundation for the technology. The human factor should always be present."

VFA's lab consists of two fully equipped editing suites and three packages of shooting equipment, all available on a rental basis. One of the equipment pack-



Photo by Tom Wach

Video Free America staffers (left to right) Tim Zraggen, Mona Marks and Joanne Kelly can project their own images ad infinitum, but their organization frequently showcases the work of other up-and-coming video artists.

ages uses videotape that can be shown on home video sets. (Previously, tapes were made for large-screen exhibition format only.) This package also contains the camera and recorder in one piece, making it simpler to operate. Because VFA does not have a dues-paying membership, the rental program, along with foundation grants that trickle in from time to time, provides the bulk of VFA's income.

Some prominent videomakers who have exhibited at VFA are Max Almy (who specializes in "high-tech" graphics), Chip Lord (known for his whimsical personal tapes), and John Rogers, who produced "Saxophone Diplomacy," a documentary chronicling the ROVA Saxophone Quartet's 1983 trip to Russia.

But co-directors Sweeney and Kelly share a long list of credits themselves. In 1972, Sweeney won an Obie for his video work on a stage adaptation of Alan Ginsberg's stirring poem "Kaddish." And his "My Father Sold Studebakers," a documentary shown on PBS in the fall of 1977, won prizes at video festivals in England and France, as well as at the 1984 American Film Festival held in New York. "Studebakers" is now part of the permanent video collection of the Museum of Modern Art in New York.

Sweeney is currently working on "Walking on Eggs," a personal documentary about his relationship with his children. And on March 7, some examples of his early work will be exhibited, along with the videos of six other local artists, at the S.F. Museum of Modern Art. (The show, called "Real to Reel:

Artists' Video 1970-72," starts at 8 p.m.)

Kelly, who has a background in dance, is renowned for her pioneering work in dance performance videos. Her "Images of Modern Dance" was aired on KQED in August, 1981, and "Four Dances for Television" in August of 1982.

Kelly has also produced documentaries on abortion (shown on KQED in March, 1980) and on the political situation in Grenada prior to the U.S. invasion. "Grenada: Portrait of a Revolution" was broadcast on KQED twice in 1983, before and after the U.S. takeover.

Kelly is currently making a video of four highly acclaimed theater pieces recently produced in San Francisco: "Real Estate" by Paul Kwan and Arnold Iger; "Emergency Exit," adapted from Nina Wise's "Miracle Mile"; Soon 3's "Outcall/Riptides," and Laura Farabough's "Beauty Science."

Though Kelly and Sweeney share the title of "director" at VFA, they stress the non-hierarchical nature of their organization. With a total of seven paid staffers (all video artists), VFA still functions as a "small, loose collective," and "everyone's input determines policy," Kelly says.

Chances are they may need more help in the future, though. According to Kelly, the field of video art is likely to kick into fast-forward any day now. New and simpler technology, providing easier-to-use equipment, she says, has made video accessible to even those people who freeze when confronted by anything more complex than turning on a radio.

"It's like that pre-Renaissance period when the monasteries had a monopoly over reading and writing and the distribution of books. The advent of the printing press brought about an explosion of learning and education which swept the masses of Europe." In her mind, video could be the printing press of the '80s. □

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Banker Wesley Russell: Local Dog Makes Good

By Judith Vasos

Wesley Russell, manager of Gibraltar Savings & Loan on 24th Street, knows all the words used to describe the typical bank manager: bland, conservative, unimaginative. But he's too busy being flamboyant, eccentric and creative to let a little thing like a job title stand in his way.

A Marin County native, the 55-year-old Russell celebrated his 20th anniversary with Gibraltar two years ago. He got his start in the days when Gibraltar was called City Bank and his specialty was data processing. He was responsible for the design, installation and operation of the data processing system specifically related to daily compounding of interest. When many of City's offices moved south, Russell chose to remain in San Francisco. He's been at the 24th Street branch for seven years.

Russell knows that banking is serious business and that entrusting your money to a financial institution is no laughing matter. But he also knows that, to do a good job, he has to enjoy himself. "It just makes good sense to me. Children would never do anything that wasn't fun. It just wouldn't be worth it. They know all about it instinctively. We adults have to learn it all over again."

Keeping his imagination fired is one way he's found to enjoy his work. "I can see all the daily activities in the bank as a fantastic production in mime," he says, waving his hands and contorting his face as if rehearsals had already started.

"I'd like to rent a hall the size of the bank and have all the staff play out their parts: going to the vaults, checking records, helping customers with deposits

and withdrawals. The customers play parts too in this production; there's the cooperative friendly customer, the irate customer waving his fist and demanding an explanation for the automatic teller machine being broken again, the customer with a long, involved complicated problem."

Barbara LaVine, assistant manager at Gibraltar, appreciates Russell's sense of humor and feels it enhances his effectiveness as a bank manager. "He laughs and jokes with the staff and customers," she says, "and helps to create a warm, friendly atmosphere."

"If I or another staffperson ask him a question," LaVine added, "he doesn't just answer the question, he shows us how to solve the problem ourselves. He also rotates tasks for staff so they learn about different aspects of banking and don't get bored doing the same thing over and over. Our staffpeople are considered desirable employees by other banks because they know we get good training here."

Russell gets a good review from customers as well. One customer recently saw her automatic teller card gobbled up by the machine 15 minutes after a robbery had occurred at the bank. "Instead of telling me about the robbery and asking me to return another day," she said, "Mr. Russell took the time to help me get a new card."

Whether it's to find solutions to problems or just have a ringside seat for the show, Russell makes a point of being accessible. From his desk in the front lobby, "I've learned to read people's body language as they wait in line. I can almost tell when someone is going to



Photo by Tom Wachs

For Gibraltar Savings manager Wesley Russell, life is theater, and he's already made several appearances in canine costume with his dog Mato at neighborhood events. He also invites local artists to hang their works at the bank.

step out of line and come to me with a problem they don't think a teller can handle."

Russell has invited local artists to hang their work in Gibraltar's lobby, and he numbers watercolor-painting among his hobbies. Not all of his extracurricular activities are so sedate, however.

Russell's friend Nina Zimpel, director of the Noe Valley Nursery School, once helped him make a mask—the exact likeness of his dog Mato—out of hospital casting gauze. He and Mato have made a number of appearances together, most notably at the Noe Valley Off-the-Street Fair last spring, where they were helpful in signing up participants in the parent/child look-alike contest.

On Halloween Russell pulled LaVine into the act and donned not only the mask but a dog leash. The two strolled up and down 24th Street, stopping at fire hydrants along the way. "It was a wonderful day for me," says LaVine. "I think I'm an actress at heart but a little shy. With my hair in braids, a little girl dress on, and encouragement from Mr. Russell, I felt free to perform and just have fun."

Russell has an explanation for his zaniness, both inside and outside the bank: "I feel lucky. I'm in relatively good health, live in the best spot on the planet and work in the greatest neighborhood in the city. I'm ready to die but not willing ... I'm having too much fun."

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Left Arm of Law Fights For Human Rights

By Bill Yard

After a recent traffic accident in which Your Humble Reporter was clearly at fault, I climbed out of my car to exchange driver's licenses with the guy whose fender I'd bent. As I approached his car, I noticed that he was smiling, almost drooling.

It's as if, immediately before the impact, he'd said to himself, "Go ahead, make my day."

Then the reason for his cynical enthusiasm became clear. As we traded information about ourselves, he told me what he did for a living. He was a lawyer.

Does his attitude surprise you? If you're like a lot of people, you place lawyers on the same evolutionary level as journalists and great white sharks: one whiff of somebody else's weakness sends them into a feeding frenzy.

As it turns out, though, some attorneys don't deserve such a bad rap. One lawyers' organization in particular practices what others merely preach: that the law holds human rights and justice above property interests. Since 1937, the National Lawyers Guild, with a local chapter at 558 Capp St., has put people ahead of profits.

The Guild's services are divided among more than a dozen active committees, whose titles read like a roster of progressive causes. Guild lawyers organize, advise and, on an individual basis, represent clients on issues as diverse as nuclear disarmament, sexism, prisoners' rights, housing discrimination, labor disputes, and Central American policy.

The group prepares "friend of the court" briefs in appellate cases, main-



Photo by Charles Kennard

Regina Sneed (right), executive director of the San Francisco chapter of the National Lawyers Guild, which makes its home on Capp Street, had a visit from the organization's national president, Barbara Dudley, last month. She notes that while the 1,000 local members support national issues, such as concern over Central America, they also work to protect political freedom and First Amendment rights close to home.

tains branches at local law schools, and publishes a quarterly newsletter, *The Conspiracy*, to bring members and others up to date on current affairs.

Perhaps the most visible and timely projects performed by the Guild concern the current quagmire in Central America.

Organized in 1980, the organization's Central American Task Force advises groups and individuals with a stake in that political hotbed. Members have helped direct litigation challenging American intervention in the region, as in the case of *Dellums v. Smith*, in U.S. District Court.

Along with affiliated organizations, the Guild has convened commissions of inquiry and tribunals, similar in structure to the Nuremberg war trials, to further investigate the extent of U.S. adventurism in Central America.

The plight of political refugees from these war-torn nations has also drawn the attention of the local lawyers. The Guild has advised churches and other religious groups offering sanctuary to the Central American dispossessed, and "there's a massive effort going on to train attorneys in immigration issues," notes Regina Sneed, executive director of the local chapter.

According to task force member Mark Van der Hout, such would-be immigrants face an uphill battle. He said that less than three percent of Salvadoran and one percent of Guatemalan refugees had achieved status as political refugees in 1984, compared to 30 percent from all other countries.

While the Guild's involvement in international issues may attract more attention, many of the group's long-standing activities involve issues closer to home.

The Guild trains and organizes non-involved "legal observers" who attend political demonstrations (such as those at last year's Democratic Convention) to monitor the interactions between police and demonstrators, helping to ensure that the First Amendment rights of protesters are respected. And a Guild Criminal Justice Committee provided support during the convention for individuals who were arrested.

The international activities are "the ones that stand out," says Guild President Michael Friedman, "but there are significant ongoing efforts in the community."

He cited the organization's regular clinics on unemployment and workers' rights as examples of an attempt to improve the legal lot of the labor force.

And "a very important part of our next 18 to 20 months," according to Friedman, is the Guild's role in the defense of state Supreme Court Chief Justice Rose Bird. She and two of her colleagues face a concerted effort by California conservatives to block their reconfirmation for a second term.

The wide variety of Guild activities can in part be explained by the disparate nature of its membership. The thousand or so local members represent nearly every niche in the landscape of the politi-

cal left.

"And we even have at least one registered Republican," Friedman notes.

A significant number are lawyers involved in private practice, but many members work for state agencies, as public defenders, legal aides, and paralegals, or teach law at local universities.

Such a varied cast of characters accounts for Friedman's reluctance to predict a future course for the organization. "We're tremendously diverse," he points out, "but it's the thing that makes it difficult to put a finger on the pulse of this organization."

Friedman is optimistic about the Guild's future, nonetheless: "After all, we're one of the few leftist organizations to survive the McCarthy era relatively intact." (See accompanying story about the Guild's history.)

And, he continued, "It should come as no surprise that our chapter is more prominent, active and larger" than others nationwide, "given the political climate in the Bay Area."

While the mention of the word "lawyer" may motivate many of us to anxiously locate and pat our wallets, the work of the National Lawyers Guild and its offshoots is largely *pro bono*, i.e., free of charge. Dozens of organizations and hundreds of individuals directly benefit from the Guild's energy and expertise while the group survives on a relatively modest yearly budget of \$90,000, raised through membership fees and an annual testimonial dinner.

The budget supports one full- and two part-time staff members, working out of the Capp Street office. Along with their three fellow tenants (the People's Law School, the S.F. Tenants Union, and the NLG Lawyer Referral Panel), the Guild is awaiting implementation of a \$136,000 grant from the Mayor's Office of Community Development to renovate the slightly decrepit, Victorian-era structure.

Director Sneed promises that the Guild will inhabit the building once repairs have been made, but "in the meantime, we need cheap office space!" (Anyone with a lead on such space can call the Guild at 285-5066.) □

Barristers Build a Guild Without Gilt

By Skye Fackre Gibson

In 1937 millions of Americans were unemployed, and more than a third of the population lived below the poverty line. Roosevelt's "New Deal" had been forged, the Congress of Industrial Organizations was starting to organize steel and auto workers, and Hitler was re-writing history. Despite all the social metamorphosis, however, the American Bar Association (ABA) stubbornly clung to its legal traditions, opposing New Deal legislation and barring Black lawyers from its membership.

It was for this reason that some 600 lawyers got together that same year in Washington, D.C. and formed a progressive and integrated bar association as an alternative to the ABA—the National Lawyers Guild. By 1938 the new organization could claim more than 4,000 members and dozens of chapters nationwide.

With each succeeding decade, the Guild has confronted a new round of challenges through the machinations of law. By the end of World War II, Guild members were in the forefront of the battle to protect civil rights, urging Justice Department action against lynchings in the South, opposing racial discrimination in employment, and working for New Deal agencies, WPA legal service projects, and labor unions.

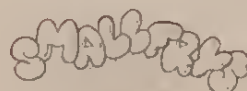
During the Cold War and Red Scare of the late '40s through the '50s, Guild lawyers were often alone in defending

labor leaders, political activists and unsuspecting private citizens against the House Un-American Activities Committee and Senator Joe McCarthy. The Guild even wound up defending itself against efforts to label it a "subversive" organization.

Not surprisingly, the group's membership had shrunk by the end of the '50s. But a burgeoning civil rights movement in the '60s and the anti-war protests of the early '70s swelled the Guild's ranks. Southern lawyers and civil rights workers utilized the resources of the Guild on a large scale. And during the Vietnam War, Guild members defended draft resisters and opened military law offices in the Philippines and Japan, offering counsel to GIs who opposed the war.

During the political and social fallout of the '70s, the Guild suffered the same confusion and conflict that plagued other progressive organizations. Without a well-defined "cause" around which to rally, the organization lost momentum and members.

However, the election of a conservative President in the '80s, and the ensuing rise in U.S. militarism (and decline in social programs,) has provided a catalyst for renewed action and increased membership. Today, having weathered the chills and squalls of close to half a century, the National Lawyers Guild numbers more than 7,300 lawyers, legal workers and law students in 100 chapters. □



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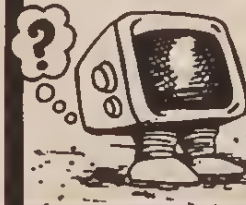
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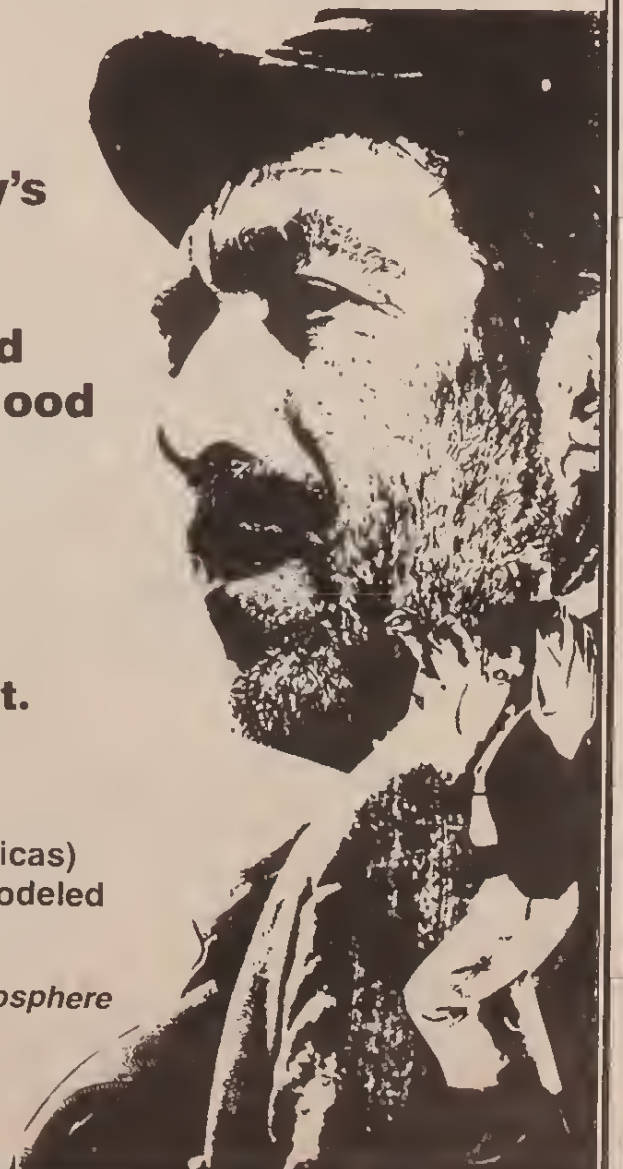
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They're Music To Each Other's Ears

Continued from Page 1

Both the Di Ciccos were happy when Annette was picked for the Pitts early last year. Although the 30-year-old singer was pre-pubescent at the time most of the Pitts' numbers were current, Annette was fortunate to have grown up in the company of three older sisters, who had taught her the music as well as the moves.

Since joining the Pitts, she's learned to appreciate the simplicity and strong melodic lines of the music of the '50s and '60s, but occasionally finds the pace of performance stressful. "You might be doing the Pony for three minutes," she notes, "and then you have to get up and sing 'Goldfinger' or something." Annette now jogs a daily circuit up Sanchez, along Jersey, and hack down Dolores just to build up her wind.

Originally founded in 1983 by bassist Steve Ashman, the Zasu Pitts Memorial Orchestra includes four women (all singers) and nine men (all instrumentalists) with a repertoire of about 70 rock, Motown, and rhythm and blues tunes.

The group's first album, recorded in the studio at Möbius and still available on 24th Street at Aquarius and Streetlight Records, bears the tongue-in-cheek title *Zasu Pitts Memorial Orchestra Greatest Hits, Volume 1*. In recent months the Pitts have played locally to packed, pulsating houses at the Oasis on Folsom, the Stone on Broadway, and the Great American on O'Farrell.

Twistin' the Night Away

One symptom of Pitts' Passion is that it hits immediately. At the typical gig, from the first beat of "Tossin' and Turnin'," the audience does just that, and



The Zasu Pitts Memorial Orchestra has been packing 'em in and setting 'em dancing to songs from the '50s and '60s. At the mike here at the Great American Music Hall is Noe Valley's own Annette Di Cicco.

keeps on writhing through "Heat Wave," "Love Potion #9," and "Shotgun," often working themselves into a frenzy.

During the Feb. 15 recording session at the Great American, four lads in their early twenties mimicked every slip of the singers' hips and tilt of their wrists. Annette says the group encounters similar Pitts act-alikes everywhere they perform. Oliver refers to one such group of fans as "the Sacramento hand-kissers" because of their adoration of Annette's

long, gloved upper limbs.

The singers' fashions, gleaned from family and second-hand stores, are pretty much true to the '60s, from eye shadow and shaved armpits down to spiked heels. Annette and vocalists Keta Bill, Katie Guthorn and Kathy Kennedy keep their day-glo dresses short and tight, all the better to contain the straining haunches which are elemental to the choreography.

But the Pitts also sound as good as they look. The horn section has modernized Motown with Bruce Paine's sassy trombone sliding out between the dancers, and some surprising jazz quotes from Monk and Bird frequently sneak into "Mustang Sally."

By the end of last month's loud and sweaty evening, Oliver and co-producer Steve Ashman had 51 songs in the can, from which they will put together a one- or two-record set after a few "embellishments" at Möbius.

It Takes Two, Baby

Oliver and Annette returned to the Great American a few days later to attend a celebration for local Grammy Award nominees. Oliver was nominated for his engineering duties on guitarist Michael Hedges' *Aerial Boundaries* album, but with competition from the Cars, Chicago, Lionel Richie and the Thompson Twins, he was not holding his breath. "I'll sit in the audience [at the Feb. 26 award ceremonies], and if they call my name, I'll shit!"

Grammy aside, Oliver expects to continue working with Hedges and other artists from the Windham Hill label. An-

nette will be assisting him in the physical expansion of Möbius, including the construction of a new control room.

Oliver would also like to hire some help and attract attention from the larger record labels. Ideally, he wants to be in a position to pick and choose his clients. "There's only so many sessions you can do as an engineer," he sighs. "After a while, it's hard to get up for some of them. You look at some of these projects and you say, 'God, this guy can't play.' It's depressing."

Although Annette is definitely *not* depressing, Oliver admits he's a bit hard on her in the studio. "But then she's not a paying client, so I don't need to handle her with kid gloves. I figure, 'Come on, Annette, you know you can sing.' As a producer and engineer, you have to learn patience." And as a married man? "You have to learn compromise," advises Oliver.

For her part, Annette will continue to work on her voice while awaiting the Pitts' album release and inevitable touring. She and two of the band's other vocalists are studying with opera singer Claudine Spindt. "She always tells us, 'You work harder than any of my other people,'" brags Annette. And the Pitts have a year of hard work ahead, culminating with an already-booked New Year's Eve at the Hyatt Regency.

Annette's huhhy, her biggest fan, believes Madame Spindt. "Annette really likes to be on stage, it's good for her," declares Oliver. "And me, I'm hetter behind the scenes." Oliver might have sung: "It takes two, baby/Me and you, baby/To make a dream come true." □



Photos by Corrie Anders

At home with pet cat Norman are Zasu Pitts singer Annette Di Cicco and husband Oliver, whose basement is the site of Möbius Music, a 24-track recording studio. Oliver is the engineer for the Pitts' upcoming live album and a 1984 Grammy nominee.



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By Mazook

HIGHWAY 24 REVISITED: It looks like the months of sawdust-ridden remodeling are finally over for 24th Street's Real Food Company. The store plans to celebrate its grand re-opening March 8. Real spokesperson Kevin Carlson promises an expanded inventory, including deli food (surreal pastrami perchance?), Middle Eastern delights (tah-hoo!), a line of prepared salads, and larger produce and vitamin sections (catering to Noe Valley's 50-pill-a-day users).

Perhaps the most unusual manifestation of Real Food's new reality will be a walk-in, refrigerated, bulk-grain and bread room (hring a sweater). But it appears the grocery will keep the same awkward check-out system, only there'll be more registers to line up in front of. (How 'bout trying the one-line, "next-please" method?)

In other remodeling news, the Courtyard Cafe, a few doors away from Real Food, also got a brand new interior last month. The place now boasts a spiffy black-and-white checkerboard tile floor, among other things. Owner Davood Mozaffari says he consulted with his customers before the renovation: "They wanted a relaxed atmosphere, nothing modern, and a juice bar."

Those who can't relate without a cup of "Lover's Blend"—Davood's top-selling mix of Ethiopian mocha, Amaretto, dark French and "plantation" java—should be happy to know the coffeehouse will continue to sell over 45 varieties of coffee beans (at the rate of 400 pounds a week, he claims).

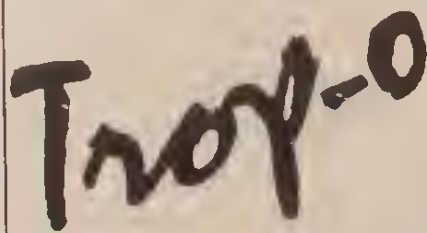
Panos' restaurant owner John Gianaras says he's hired a new head chef, Robert Kantor, formerly the assistant head chef at the S.F. Culinary Arts Academy. Gianaras has also installed his wife, Violetta, as manager of the restaurant, and engaged a marketing research firm to survey local tastes. The results confirmed what John had known all along: serve 'em seafood, pasta and chicken. Pass the butter, please.

Noble Pies, at 24th and Douglass, has thrown in the pastry towel after four years in uptown Noe Valley. Instead of pie, the new owners will serve Thai, a cuisine that should perk up local palates.

Another venerable institution, the Cheese Company, is apparently on the ropes, having filed for protection from creditors under Chapter 11 in federal bankruptcy court. Cheese Co. owner Joan Anderson had "no comment" for the Voice about this unfortunate turn of events.

☎☎☎

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and now for the **RUMORS** behind the news



Photo by Mary Golden

Dale "Hep Cat" Miller (guitarist at center) took advantage of last month's sunny weather to sit and strum outside his Noe Valley Music store with fellow musicians Tim Robertson (left) and Jason Eggink (right).

FOUR to Fillmore (between California and Sacramento Streets) is the popular punk boutique Algebra. "We just couldn't find anything smaller on 24th Street," sighs manager Barbara Arena.

Moving onto the Big Two-Four is an outlet of Recycled Records ("We Buy & Sell"). The store will occupy the rather spacious and long-vacant spot next to Shufat Market. (Shufat, by the way, is a small village on the outskirts of Jerusalem, not the market owner's name. The owner was born in Shufat, and his name is Kamal Omar.)

Danish Delights, the designer clothier on 24th near Castro, recently changed its name to Jim Proby, Inc., because, according to the management, "Everybody thought we were a pastry shop." Yeah, but now it sounds like an insurance agency, n'est-ce pas?

☎☎☎

CROISSANTS R US. La (not so) Petite Boulangerie has opened a branch in the Diamond Heights Shopping Center. According to store manager Philip Robbins, over 700 people showed up on opening day (Jan. 31) to gobble up the bakery's butter croissants, evidently a

hot item. "We sell 300 a day." He also reported that gross sales in the first month of business vaulted his store to sixth place (out of 74 Petite locations in California). For those who have a social conscience, rest assured that any baked goods not sold at day's end are picked up by St. Anthony's.

Diamond Heightsers should also note that the shopping center's DaVinci Pizzeria has been sold to Sharon and Robert Valentino, who operate a Mill Valley pizza parlor called Stephanos. The new owners will remodel DaVinci, we're told, but still parlay pizza.

And guess what will soon be sandwiched between the pastry and the pizza? That's right, another video store, this one called Diamond Video.

☎☎☎

MORE YUPDATES: According to the four video vendors on or around 24th Street, the most popular movies in downtown Noe Valley last month were "All of Me," starring Steve Martin and Lily Tomlin (Video Wave and National Video); "The Empire Strikes Back" (One Stop Video); and "The Adventures of Buckaroo Banzai" (Video Uno).

Those of you who still read might be

interested in picking up a copy of *Victims*, the latest from local mystery man Collin Wilcox, now available at the S.F. Mystery Store at 24th and Diamond. While there, take a sniff at *The Sourdough Wars* by San Franciscan Julie Smith.

You talk about prolific—authors Diane Burns and Sharyn Venit, who run the Noe Valley Mall's Tech Art Gallery, have published two computer manuals that are currently receiving national distribution. One introduces the hacker to the TRS-80 computer, and the other to Radio Shack's now famous "Model 100." The duo is presently working on what may well become a software classic, *The Supercalc Primer*.

☎☎☎

OUR KINDA MUSAK: Coast Savings manager Brent Tauber is the lead guitarist and songwriter for the heavily metallic group The Path. The band has just released its first single, "Comin' at Ya," which should be available at Streetlight Records across the street any day now.

The long-dormant PTA at Alvarado School has been revived by a band of 30 parents led by president pro tem Michele Merchant. The group's first project this year was to send a letter home with all 450 of the Alvarado kids asking their parents for a dollar donation to Ethiopian famine relief. To the surprise of many, over 60 contributions—some as high as 10 bucks—came back the next day. The PTA plans to hold its meetings not only at Alvarado, but also at Geneva Towers in Visitacion Valley, where many of the school's students live. Michele hopes this set-up "will encourage greater participation."

☎☎☎

HOT FLASHES from our nation's capital: New Education Secretary William J. Bennett emphatically stated at his first press conference that he would support all of President Reagan's proposed cuts in college student aid programs. Any student who might be harmed financially by these cutbacks, he added, should consider "divestiture of a certain sort—stereo divestiture, automobile divestiture, three-weeks-at-the-beach divestiture." Gee, Ron, the choice of Bennett seems like another master stroke. Why not just appoint the Cleveland Wrecking Co. to run our schools?

That's all, you all. □

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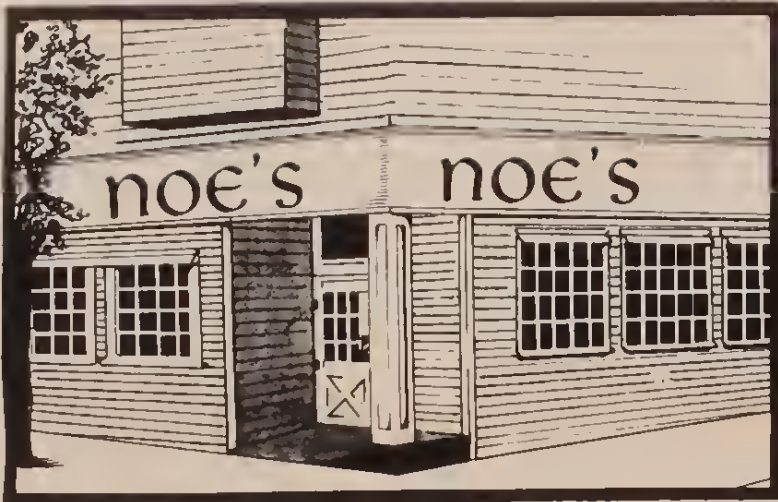
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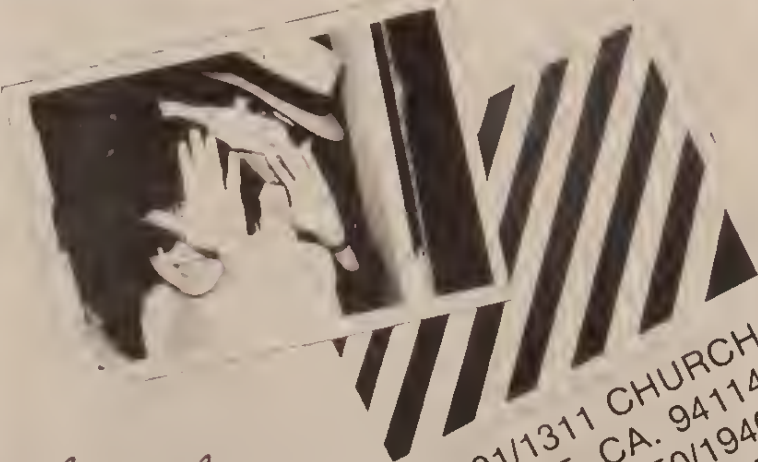
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"She was stuck, about an inch inside," recalled Anne Taylor-Dang. "I pushed for about three hours, then we decided to go to the hospital."

Anne, dad Herh, their doctor and a friend piled into the doc's compact car and headed for Mt. Zion.

"Divisadero was all torn up," mom noted. "Everyone was arguing about how to get there, and I was just about dead." But near Page Street, they spotted a policeman "with a criminal handcuffed to the bars in his car." With the officer providing an escort, the group "flew down Divisadero about 80 miles an hour" and finally reached the hospital.

And not a moment too soon. Anne waddled into Labor and Delivery, lay down "and pushed once. The doctor turned to put on his gloves, and the baby flew out and landed on the very edge of the bed.

"Everybody's mouth flew open. I said, 'What is it?'"

"It" was Amelia Crystal Delzina Jack Dang (weight: 9 pounds, 2 ounces; birth-date: Dec. 8, 1984).

"You know," Anne mused later, "we'll never have an accurate horoscope. Nobody looked at the clock."

Despite astrological uncertainty, Amelia and her family are all doing fine. "We live on Fountain Street, right by where the house blew up," Anne said, referring to the March 1983 explosion that wiped out two nearby homes. Judg-



Photo by Irene Kane

ing by her own noteworthy arrival, daughter Amelia seems destined to uphold Fountain Street's dramatic tradition.

MORE MOUTHS TO FEED wants to show off your newest family member. If you have a new baby in residence, please send your announcement to the *Noe Valley Voice*, Mo' Mouths Department, 1021 Sanchez St., S.F. 94114. We'll be happy to write a review and take care of the publicity photos, and you'll end up with the perfect complement for your portfolio.

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MORE BOOKS TO READ

Noe Valley Librarian Susan Bizio gave us this list of new books received at the Jersey Street library in January. You can check 'em out Tuesday through Saturday; phone 285-2788 for exact times.

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The Enchantress—Suyin Han
The Ghostway—Tony Hillerman
The Naonday Devil—Ralph McInerney
Moscow Rules—Robert Moss
Solstice—Joyce Carol Oates
Affairs at Thrush Green—Miss Read
The Raj Quarter—Paul Scott
The Collected Stories—Dylan Thomas
Dream of Orchids—Phyllis Whitney

Non-Fiction

Community Dreams: Ideas for Enriching Neighborhood and Community Life—Bill Berkowitz

Careers for the Community College Graduate—Fred Chernow
Consumer Reports Guide to Electronics in the Home
The Fast Track to the Top Jobs in New Medical Careers—Carol Eron
Everyday Phrases: Their Origins and Meanings—Neil Ewart
The Road Back to Health: Coping with the Emotional Side of Cancer—Neil Fiore
90 Highest-Paying Careers for the '80s—Anita Gates
Kavels' Know Your Antiques—Ralph & Terry Kovel
How to Read and Profit From Financial News—Gerald Krefetz
An Outdoor Guide to the San Francisco Bay Area. Exploring with Boots, Bikes, Backpacks, Buses, Boats, Books and BART—Dorothy Whitnah

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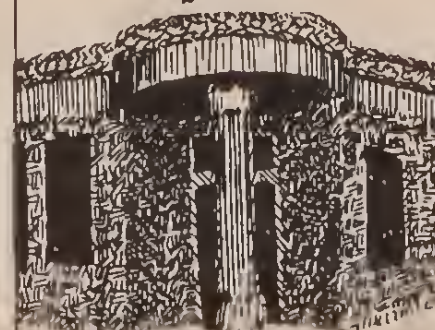
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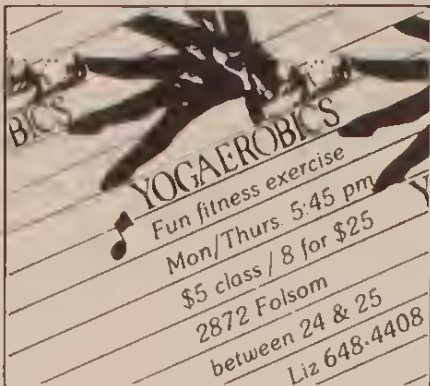
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GOURMET ICE CREAMS

Across the Boards The Steamy Side of Life

By Karen Gibbens

Editor's Note: The Community Boards Program provides free dispute resolution by trained volunteers in 20 San Francisco neighborhoods. Its Eureka/Noe Valley office, located at 1195 Church St. near 24th (telephone: 821-2470), has recently expanded to include Bernal Heights and the entire Mission District. The following is an account of an actual Mission District hearing; however, names and certain details have been changed to protect the participants' identity.

Neighborhood residents who'd like to take a look at the Community Boards Program in its natural habitat are invited to an open house at the Church Street office March 16, from 11 a.m. to 3 p.m.

As president of a neighborhood association, Joyce Martin frequently receives calls about controversial topics on her turf. So, when local resident George Dominguez told her that he and some neighbors had drawn up a petition to oust a nearby soup kitchen, she asked them to come and talk about it at a community meeting. Next, she contacted the soup kitchen and invited the staff to attend, concluding that both parties would then have a chance to air their concerns.

However, when the meeting took place, Joyce discovered an exception to a widely held rule: a watched pot *does* occasionally boil. The soup kitchen debate heated up rapidly, and what started out as a polite discussion soon digressed into a shouting match.

Joyce felt helpless under the circumstances. She could see clearly the plight of the two groups, but as emotions steamed, control waned. Joyce understood the need for both sides to communicate in a safe, mediated setting and turned to Community Boards for relief. "I didn't know if they could handle group problems like this one," she said, "especially coming from a third party."

But rising to the situation, Community Boards quickly scheduled a hearing, arranged spokespersons to speak for the groups (although everyone got a chance to talk), and selected a panel to serve as mediators. Since George Dominguez had initiated the action for the residents, he spoke on their behalf:

"Yes, I believe that there should be places to feed the poor, and this place has been here a long, long time. But it should first feed people in the community—and these people come from all over! Also, the lines down the street make a person uncomfortable."

"But mainly I think that safety and cleanliness should be enforced. I've

been mugged once, people pass out on the streets, and sometimes they can't hold it and do their thing right on the sidewalk. Don't they have a bathroom? Each time I saw something like that, I got more and more angry until I couldn't stand it. I want this place out of the neighborhood."

Naturally, the people from the soup kitchen felt fearful upon hearing this last remark. After serving free breakfasts and lunches for over 15 years, were they now going to be thrown out of their home?

Numerous volunteers were on hand to defend the kitchen as a necessary community service, but Christine Meyers led the group's rebuttal:

"Our philosophy rests on the belief that feeding the hungry is a matter of justice, not of charity; eating is a right, not a privilege. And our clientele, 1,200 each day, consists primarily of neighborhood folk—the elderly and people on fixed incomes."

"Neighbors originally created the kitchen because they saw the need for it, and we feel a sense of neighborhood pride in our work," she said.

Those who view the kitchen as an eyesore, she continued, must realize that "the poor generally don't look pretty, but most are peaceful. And urination on the streets isn't a new problem in San Francisco. We try to patrol it and have hung signs to direct people to public restrooms, but we can't always control that."

As the exchange continued, the tension that had filled the room at the start of the hearing slowly began to dissipate. Participants took advantage of the opportunity to really listen to one another, and an end to their deadlock seemed in sight. But since the meeting involved such large numbers of people—there were over 20 in attendance, all with opinions to express—the groups decided to continue their discussion at another Community Boards meeting a few weeks later.

In the interim, the soup kitchen staff agreed to provide an extra outdoor monitor for the long lines and to discuss the urination problem and the neighbors' other concerns with their clients. For their part, the neighborhood residents said they'd try to generate local support for the kitchen by publicizing its services at nearby churches and schools. They also agreed to call the kitchen directly if they had complaints.

Though their dispute was not entirely resolved, both sides exhibited a marked change in attitude toward one another. By the end of the meeting, the situation had evolved into one of reconciliation and support rather than fear and intimidation. More importantly, the two factions had pledged to work together, and when that happens, things can really start cooking! □

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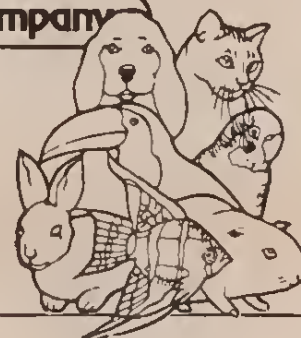
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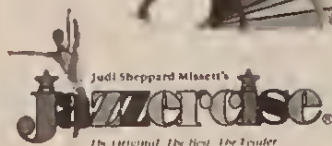
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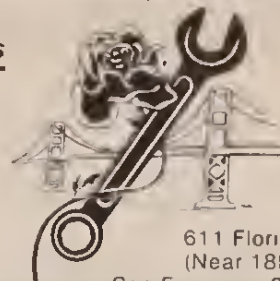
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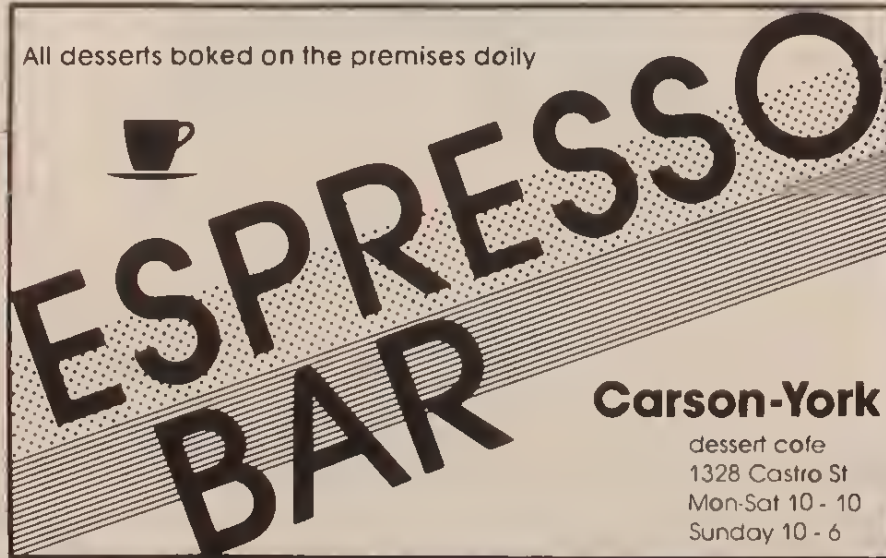
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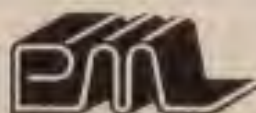
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MARCH 5, 12, 19, 26: SF LESBIAN CHORUS welcomes new members to its Tuesday evening rehearsals. Castro and 18th Streets. Call 864-8477 or 285-0572 for details

MARCH 5, 19, 26: PRESCHOOL STORY TIME for ages 3 to 5. Noe Valley Library, 451 Jersey St. 11 a.m. 285-2788

MARCH 1985

MARCH 6: "SEXUAL OUTLAWS" BENEFIT in celebration of International Women's Week. Co-sponsored by U.S. Prostitutes Collective and Wages Due Lesbians. Amelia's, 647 Valencia St. 9 p.m. - 2 a.m. 558-9628

MARCH 6, 13, 20, 27: INFANT-TODDLER PROGRAM for infants to age 3. Noe Valley Library, 451 Jersey St. 7 p.m. 285-2788

MARCH 6-APRIL 6: Velina Hasu Houston's PLAY "Asa Ga Kimashita" (Morning Has Broken), about a Japanese woman's struggle between family ties and her love for a WWII American GI. Nova Theatre, 347 Colores St. 8 p.m. 221-1227

MARCH 7: REGGAE with Lamb's Bread. The 16th Note, 3160 16th St. 8:30 p.m. 621-1617

MARCH 7: "Real to Reel" Artists' Video 1970-72," a VIDEO SCREENING featuring the early works of Skip Sweeney, Stephen Beck, Howard Fried, Paul Kos, Tom Marioni, and Willie Walker. S.F. Museum of Modern Art. Van Ness at McAllister St. 8 p.m. 863-8800, ext. 216



Refugees and their supporters will walk from Sacramento to San Francisco as part of Central America Week March 19-24. You can join the procession at the Golden Gate Bridge at 9 a.m. on March 24 and proceed to an ecumenical service at St. Mary's Cathedral at 1 p.m.

MARCH 7: ACOUSTIC BLUES DUET by guitarists Dale Miller and Danny Kalb, sponsored by Woody's Children music series. Noe Valley Ministry, 1021 Sanchez St. 8 p.m.

MARCH 7: PUBLIC PLANNING SESSIONS for the 1985 San Francisco Fair. Golden Gate National Recreation Area headquarters, Fort Mason. For more information contact Shirwin Smith at 556-4484

MARCH 7: SUSAN LEIGH STAR reads from her new book of poems, *The Zone of Free Radicals*. Old Wives Tales, 1009 Valencia St. 7:30 p.m. 821-4675

MARCH 8: FILM TRIBUTE to International Women's Day, featuring interviews with Georgia O'Keefe and Imogen Cunningham. Noe Valley Cinema, 1021 Sanchez St. 8 p.m. 282-2317 or 929-0382

MARCH 8 & 29: JIM MILLER TRIO, jazz with sax, guitar and bass. Meat Market Coffeehouse, 4123 24th St. 8 p.m. 285-5598

MARCH 8-30: EXHIBITION titled "Celebrando Nuestras Hermanas," in solidarity with the women of Central and South America and the Caribbean. VIDA Gallery, the Women's Building, 3543 18th St. Reception March 8, 7-9 p.m. 864-VIDA

MARCH 8-APRIL 21: SAN FRANCISCO REPERTORY opens its newly renovated theater with "The House of Bernarda Alba," considered a classic Spanish tragedy. 4147 19th St. at Collingwood. Previews March 8-10. Runs March 3-April 21, Wed-Sat. 8 p.m. Sun. 3 p.m. 864-3305

MARCH 9: ROBIN FLOWER and her band perform new acoustic music as part of the Noe Valley Music series. Noe Valley Ministry, 1021 Sanchez St. 8:15 p.m. 282-2317

MARCH 9: City Guide Judith Lynch leads a WALKING TOUR FOR THE BLIND in Noe Valley, starting at the Noe Valley Library, 451 Jersey St. 2 p.m. Call Jim Thomas or Debra Prado at 558-5035 (Library for the Blind) for reservations

MARCH 10: NEW AGE PSYCHIC FAIR. Astrologers, tarot and psychic readers, palmists, holistic health healers, and more. Noe Valley Ministry, 1021 Sanchez St. 12-6 p.m. 584-8486 or 863-4048

MARCH 10: THE OYNATONES swing with oldies, rock and roll, and rhythm and blues. El Rio, 3158 Mission St. 4-8 p.m. 282-3325

MARCH 11: Disabled writers' POETRY READING, led by members of the San Francisco Independent Living Resource Center. Modern Times Bookstore, 968 Valencia St. 7:30 p.m. 282-9246

MARCH 11, 18, 25: Monday evening HEALTH SERIES continues at New College, 777 Valencia St. 7:30 p.m. March 11. Biostatics specialist Or Warren Schonfeld speaks on healing research. March 18. Fitness instructor Joan Porter on the health benefits of exercise. March 25. Therapist Orane Hira Rose on balancing male and female energies. 626-1694

MARCH 12: FILM PROGRAM for ages 3-5. "Curious George Rides a Bike," "Remarkable Riderless Runaway Tricycle," and "Harold and the Purple Crayon." Noe Valley Library, 451 Jersey St. 10 and 11 a.m. 285-2788

MARCH 12: First meeting of "VISION AS VOICE," a six-week creative writing class led by Noe Valley poet Sally Abbott. Tuesday evenings, 7-9:30 p.m. 648-7928

MARCH 12: FILM PROGRAM for ages 6 and up. "The Red Balloon" and "Nunu and the Zebra." Noe Valley Library, 451 Jersey St. 3:30 p.m. 285-2788

MARCH 13: "Combating Internalized Sexism and Racism" with MARGO AQAIR—a four-week class using meditations from Adair's new book, *Working Inside Out*. 7:30 p.m. Call for location, 861-6838

MARCH 13 & 27, APRIL 13: Three two-hour classes in FERTILITY AWARENESS offered by District Health Center No. 1, 3850 17th St. 558-2015 or 558-2545

MARCH 13-APRIL 21: EUREKA THEATRE presents "Husbandry," the story of a son torn between family farm tradition and life in the city. Eureka Theatre, 2730 16th St. 8 p.m. 558-9898

MARCH 14: A discussion with LOIS LEYNSE, author of *Women and Taxes*, on tax strategies and financial planning for women. Old Wives Tales, 1009 Valencia St. 7:30 p.m. 821-4675

MARCH 14 & 29: AFRO-CARIBBEAN MUSIC with Grupo Cultural. The 16th Note, 3160 16th St. 8 p.m. 621-1617

MARCH 15: "Snooze-U-Looze" BLUE-GRASS at the Meat Market Coffeehouse, 4123 24th St. 8 p.m. 285-5598

MARCH 15: FILM SHORTS (silent and sound) featuring Charlie Chaplin and his contemporaries. Noe Valley Cinema, 1021 Sanchez St. 8 p.m. 282-2317 or 929-0382

MARCH 16: MARTIAL ARTS FOR CHILDREN. Self-defense class for beginners ages 7 and up. San Francisco Women's Ojojo, on Market near Castro. Saturdays, 12:30-1:30 p.m. 647-4300

MARCH 16: FOLK MUSIC with Marguerite Millard and Mike Statler. Meat Market Coffeehouse, 4123 24th St. 8 p.m. 285-5598

MARCH 16: OPEN HOUSE at the Noe/Eureka Community Boards office, 1195 Church St. 11 a.m. to 1 p.m.

MARCH 16: Walking tour of MISSION DISTRICT MURALS conducted by Precita Eyes Mural Center, 348 Precita Ave. near Folsom. 1:30 p.m. 285-2287

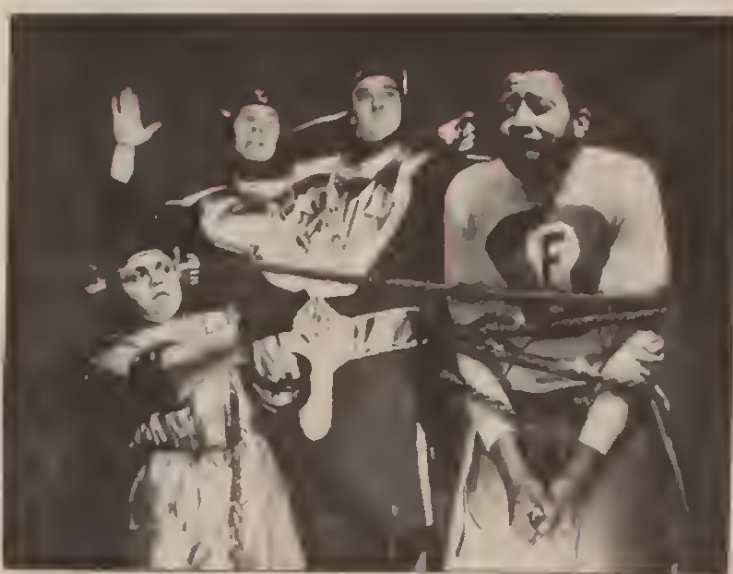


Photo by Michael Bry

The struggles of Factwino (right) against the forces of conservatism and nuclear proliferation (left) have been upgraded to an opera, which will be premiered by the San Francisco Mime Troupe this month at the Victoria Theatre

MARCH 17: SLIOWSHOW of the "Women in Struggle" quilt, with Mary Hayes. Modern Times Bookstore, 968 Valencia St. 7 p.m. 282-9246

MARCH 17: "Peacefinding Through Understanding" a CELEBRATION OF IRISH REALITIES, featuring Irish food, poetry, music, dance and story-telling. Noe Valley Ministry, 1021 Sanchez St. Service at 10 a.m., followed by Irish meal at 11:30. Entertainment, 12:30-3 p.m. 282-2317

MARCH 19-24: Central American REFUGEE WALK FOR PEACE from Sacramento to San Francisco. Join up with the walk at the Golden Gate Bridge at 9 a.m. on Sunday, March 24. (The march is scheduled to arrive at St. Mary's Cathedral at 1 p.m.) 864-7404 or 641-7271

MARCH 22: Monica Grant sings FOLK at the Meat Market Coffeehouse. 4123 24th St. 8 p.m.

MARCH 22: FILM "My Man Godfrey," starring Carole Lombard and William Powell. Also "Closed Mondays," Will Vinton's award-winning short. Noe Valley Cinema. 1021 Sanchez St. 8 p.m. 282-2317 or 929-0382

MARCH 23: PUPPET SHOW, "Super Mutt Meets Rainbowkid" by the Dragonfly Puppet Theater. Modern Times Bookstore, 968 Valencia St. 10 a.m. 282-9246

MARCH 23: THE BRASS BANO joins comedian Will Ours for a lively evening at the Noe Valley Music series. Noe Valley Ministry, 1021 Sanchez St. 8:15 p.m. 282-2317

MARCH 23: WOMEN'S LEADERSHIP ACHIEVEMENT AWARDS, presented by labor leader Dolores Huerta of the United Farm Workers. Women's Building, 3543 18th St. 4-7 p.m. 431-1180

MARCH 23-30: SEARCH PARTY guitar duo plays the Meat Market Coffeehouse, 4123 24th St. 8 p.m.

MARCH 24: TROPICAL NIGHTS performs salsa, samba, funk and jazz. El Rio, 3158 Mission St. 4-8 p.m. 282-3325

MARCH 25: POETRY AND SLIOWSHOW with Gwen Carmen, feminist journalist recently returned from Nicaragua. Modern Times Bookstore, 968 Valencia St. 7:30 p.m. 282-9246

MARCH 27-MAY 12: The SAN FRANCISCO MIME TROUPE presents its latest political satire, "Factwino: The Opera," at the Victoria Theatre, 2961 16th St. Wed.-Sat., 8 p.m., Sun., 2 and 7 p.m. 282-7032

MARCH 28: NEWMUSIC with Suzy Soundz. The 16th Note, 3160 16th St. 8:30 p.m. 621-1617

MARCH 29: Rarely shown SHORT FILMS by Russell, Polanski and Syberberg. Noe Valley Cinema, 1021 Sanchez St. 8 p.m. 282-2317 or 929-0382

MARCH 29-31: OANCE PERFORMANCE by Jan Van Dyke & Dancers. Footwork Studio, 3221 22nd St. 8:30 p.m. 824-5044

MARCH 30: ROVA SAXOPHONE QUARTET plays a blend of avant garde jazz and new music. Noe Valley Music. 1021 Sanchez St. 8:15 p.m. 282-2317

MARCH 31: "Healing and Staying Whole," a SEMINAR led by Tony Piazza, certified Roller and Charles Werner, who practices energy balancing and consciousness work. Noe Valley Ministry, 1021 Sanchez St. 1-5 p.m. 587-3172 or 922-3478

MARCH 31: REGGAE with Vision. El Rio, 3158 Mission St. 4-8 p.m. 282-3325

MARCH 31: "Super Break Sunday" a BENEFIT SHOW featuring break dancing, tap, rap bands, and members of Pickle Family Circus. Sponsored by the SF Street Breakers, a non-profit youth outreach organization. Palace of Fine Arts Theatre. Marina & Lyon Streets. 4-9 p.m. 285-8759 or 892-1925



The Scoop on CALENDAR

Please send Calendar items before the 15th day of the month preceding month of issue to the *Noe Valley Voice*, 1021 Sanchez St., San Francisco, CA 94114. Items are published on a space-available basis, with Noe Valley neighborhood events receiving priority. Please note the deadline for the April issue is March 15.

happy ST. PATRICK'S DAY